

LECTURE

CONTRIBUTION OF MUSLIMS TO SANSKRIT

by - Satya Vrat Shastri
Professor Sanskrit,
University of Delhi.

पुर्वोक्तिः

शुक्लाम्बरधरां शुक्लां वीणापुस्तकधारिणीम् ।

भक्तदामोदरं नित्यं वाग्देवीं प्रणमाम्यहम् ॥१॥

विष्टया विवसति पुरतः परिणदिहाभिरुपमूयिष्ठा ।

अथवातामयास्या निर्वहन्ति भारतदेशस्य राष्ट्रपतयः ॥२॥

नानारत्नसमुद्भा वा दिव्या गोवाणिमार्ती ।

कृता यत्नो महास्तत्र यवनैरप्यसरेयम् ॥३॥

प्रभुनराशावुपलभ्यमानं

मरन्दमाश्वादयितुं समुक्ता

स्वस्यावशा चेत्समुपैति धृष्ट-

राविचित्रं किमिवास्ति

इत्थामर्षे स्थितिमागिनौ पि

नेके विपरिचिप्रवराः प्रमोदा

गोवाणिवाणीपरिशीलनेन

तद्वाङ्मयं वृद्धिमुतं कितेनुः ॥४॥

वृत्तस्य तेषामतिविस्तृतस्य

निवेदनायैव निमन्त्रितौ हम् ।

विद्वद्वाराणां भवतां पुरस्ताद्

वानं मदीयां समुदीरयामि ॥५॥

तां उच्यते नौमुदीन्त्येव सप्तसु व्याकृतहेतवः ।

हेमः संलप्यते स्वयम्भो विदुषिः श्याम्किः अपि वा ॥६॥

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पुर्वपाठिका

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भक्तकीमङ्करां नित्यं वाग्देवीं प्रणमाम्यहम् ॥१॥
दिष्ट्या विलसति पुरतः परिणादिहाभिरूपमूयिष्ठा ।
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कृतो यत्नो महास्तत्र यवनैरप्यसंशयम् ॥३॥
प्रसूनराशावुपलम्बमानं

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स्वस्यावशा चेत्समुपैति मृड्ग-

रात्रिर्विचित्रं किमिवास्ति तत्र ॥४॥

इस्लामधर्मे स्थितिभागिनोऽपि

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वाचं भदीयां समुदीरयामि ॥६॥

तां सन्तः श्रोतुमर्हन्ति सदसद्व्यवहितहेतवः ।

हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्याम्किाऽपि वा ॥७॥

INTERKAS OF 2 MILLION 50 HECTOGRAMS

by - Jayaraj Shastri
Professor
University of Delhi.

TS611EP

His Excellency the President of India, Padma Bhushan Shri Suraj Bhan, Professor Veda Vyasa, Shri M.Nath, Colleagues and friends,

I have great pleasure in speaking to you this evening on the contribution of Muslims to Sanskrit. That pleasure becomes doubled with the presence among us of our respected Rashtrapati. With his permission I start my lecture.

One of the oldest languages of the world Sanskrit has grown and developed in India over the past thousands of years. Its literature consists of some of the finest specimens of human creation. It has been enriched by people of different cultural and ethnic groups, different religious and social backgrounds, different linguistic and speech habits. It is Indian in the true sense of the term, not possible to be associated with any particular community or group of people. Still in popular notion it has come to be associated with the Muslims. ^{Hindus} It is to remove this erroneous notion, arisen in all probability from lack of adequate information, that the present exercise is being undertaken.

It may in passing be pointed out here that there is a basic difference between the condition of Sanskrit and that of Persian/Urdu. The latter have been after the introduction of Islam in India for almost a thousand years the languages of the Muslim rulers enjoying the privilege of being the languages of State. If the Hindus took to them they did so in all probability for gaining an access to the ruling class

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with all its attendant advantages. Again, these two languages, Persian and Urdu, were spoken at least by an important section. There was no such outward advantage with Sanskrit. If in spite of this non-Hindus, the Muslims in particular, patronized it, studied it and interpreted its vast literary wealth, they did so for the mere love of it. They were probably so deeply impressed with its charm, its sweetness, its rhythm and its richness that they thought ^{to} drink deep at its fountain-head, either directly or through translations.

It has been the special characteristic of this country that two parallel planes have continued to exist in it side by side. While on the actual plane it has accepted distinctions of caste and creed, on the intellectual plane it has discarded them, (resulting in its development, in spite of a multiplicity of castes and creeds in it, as a haven of peaceful co-existence.) There has as a consequence been a good deal of give and take between castes and communities and communities. ^{A great majority of Indians} The quest of knowledge for ^{have spiritualism deeply ingrained in them.} the realization of the Supreme has been common to all the inhabitants of this ancient land. Any pious person or a spiritual leader ^{in India belonging to any faith} would find adherents in it from all communities, Hindus, Muslims and Christians, ^{and even among the Mohammedans} It was in ^{India} this country that Andal, a woman of low caste could win the veneration of the Always in the South. It was in this country again that the work of Pariahs like Thirupam could secure recognition from such stalwarts as Ramanuja. The religious leaders who influenced large sections of society

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It has been the special characteristic of this country that the two parallel planes have continued to exist in its side by side. While on the actual plane it has accepted the distinctions of caste and creed, on the intellectual plane it has discarded them, resulting in its development, in spite of a multiplicity of castes and creeds in it, as a haven of peaceful co-existence. There has been a consciousness of a good deal of give and take between castes and creeds and communities and communities. The quest of knowledge for the realization of the Supreme has been common to all the inhabitants of this ancient land. Any pious person or a spiritual leader would find adherents in it from all communities, Hindus, Muslims and Christians. It was in this country that Andal, a woman of low caste could win the veneration of the Alkaws in the South. It was in this country again that the work of Persians like Rabiya could secure recognition from such stalwarts as Ramanuja. The religious leaders who influenced large sections of society

in their times like Caitanya of Bengal, Sankaradeva of Assam, Tukaram of Maharashtra, Nanak of Punjab, to mention only a few, did not believe in the distinctions of caste and community and had among their adherents both Hindus and Muslims. As a more telling instance of this could be mentioned Ramananda who had Ravidasa a shoe-maker, Kabir a Mohammedan weaver and Sena, a barber, among his disciples.

The caste-discrimination is due to
Communal harmony was therefore ingrained in the very thinking of the country which had evolved itself along higher paths over the centuries. That is why the two principal communities in it, *the Hindus and the Muslims*, though maintaining their separate identity and following their separate religious practices have achieved a kind of fusion that defies all description.

Many Hindus visit Muslim saints and their Dargahs and offer prayers.

The Muslim saint Saiyad Ali-alHujwiri is as much honoured by the Muslims as the Hindus. The same can be said of the disciples of Muinuddin Chishti and many others. It is again because of this that the Hussaini Brahmins of Rajasthan are found following Mohammedan practices, though adhering at the same time to Hindu rituals and customs. It is again due to this that the Imam Shahi sect of the Muslims is seen following the authority of the Atharvaveda ~~and of Niskalanka~~.

And it is due to this again that most of the Sufi saints like Nizamuddin Aulia, Fariduddin Shakarganj, Shah Inayat Shah Kalandar, were initiated by Hindu spiritual leaders.

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 Mohammedan weaver and Gese, a barber, among his disciples.
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 All such give and take among the Hindus and Muslims
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 languages and the literatures of each other.

In the medieval period arts and letters flourished under the patronage of rulers. If royal or official patronage had not been available to Sanskrit it would not have flourished to the extent it did. Many of the rulers of the period, especially the Mughals, and some of the high officials working under them extended their patronage to it. Of the Sanskrit writers patronized by them could be mentioned ~~were~~ Bhanukara, Akabariya Kalidasa, Pundarika Vitthala, Gangadhara, Krsna, Rudrakavi, Jagannatha Panditaraja, Vedagaraya, Amrtadatta, Harinarayana Misra, Vamsidhara, Laksmipati and so on.

Bhanukara or Bhanudatta enjoyed the patronage of emperor Sher Shah whom he eulogizes in one of his verses.

He also eulogizes Nizam Shah, identified with Burhan Shah of the Nizam Shahi dynasty who ruled from 1510-1515 A.D. He was the author of eight works two of which are commentaries on his own writings.

One of the greatest of the poets of the 16th Gen. A.D. Akabariya Kalidasa, as his very name shows, was indebted to Akbar for his patronage to him, which had probably prompted him to go in for this peculiar name which was his pseudonym, his original name being Govindabhatta. In his quite a few ~~see~~ verses preserved in the anthologies he speaks of a number of kings of his time such as Ramacandra of Rewa, who sent Tansen to Akbar's court, a king of Gurjara, Gurjarendra, king Jallala, a Vaghela king and one Dalapati.

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his patronage. Bhānucandra and his disciple Siddhacandra wrote an exhaustive commentary on the Kādambarī. Bhānucandra, as he himself says in the prefatory verses, was Akbar's favourite: अकबरद्विमापतिदत्तमानः.

Rāmacandra wrote Rāmavinoda an astronomical work in Sanskrit for Rāmadāsa Bhūpāla, a minister of Akbar which gives his (Akbar's) full genealogy. His brother Nīlakantha wrote Todarānanda, a work on Civil Law, Astronomy and Medicine for Todarmal, one of Akbar's ministers.

Behari Krishna Das wrote a work Pārasīprakāśa which, as the author himself states, was composed for the pleasure of Akbar: अकबरनृपसुखार्थम्, so were composed the works Nīlisāra and Nartananirnaya on music, dancing and so on by Gangādhara and Pundarīka Vithala respectively.

As was Akbar so were his son Jehangir and grandson Shah Jehan. In the former's reign a scholar Śrīkr̥ṣṇa in whom he placed great confidence wrote Bījanavāṅkurā, a commentary on Bhāskarācārya's Algebra and a poet Rudra Kavi wrote three works, the Kīrtisamullāsa, and the Dānāshah Carita on emperor Jehangir, on the emperor's son prince Khurram and Akbar's son prince Danyal. In the ^{Shah Jehan's} ~~latter's~~ reign there flourished a number of Sanskrit poets and scholars, the most prominent of them being Panditaraja Jagannātha who wrote a number of works like the Rasagāṅadhara, the Bhāminīvilāsa, the Gangālaharī and so on and who spent quite a few of his earlier years under his benevolent patronage: दिलीवरत्नमपाणि-पल्लवतले नीतं नवीनं वयः, having been invited to his court when his fame had spread with the defeat by him of a Jaipurian

Kazi at a disquisition concerning Islam. In a verse ascribed to him he praises the munificence of the lord of Delhi or the emperor. According to him it is either the lord of Delhi or the Lord of the universe who can fulfil people's desires:

दिल्लीश्वरौ वा जगदीश्वरौ वा
मनोरथान् पूरयितुं समर्थः ।

Of the gifts by other kings, he says: (They are too tiny), they can procure for us a vegetable or a pinch of salt in a meal:

अन्यैर्नृपालैः परिदीयमानं
शाकाय वा स्याल्लवणाय वा स्यात् ।

According to a tradition he married a Muslim girl, Lavaṅgī. He enjoyed Shah Jehan's patronage in full. It was he who conferred on him the title of पण्डितराज for his Āsafavilāsa, a work written by him in praise of Nawab Asaf Khan, brother of Nur Jehan and the minister of Shah Jehan:

सर्वभौमश्रीशाहजहाँसादाधिगतपण्डितराजपदवीविराजितेन.....

He is said to have left Delhi after the death of Dara Shikoh whom he greatly admired for his learning.

Among other writers of Shah Jehan's reign mention may be made of Munīśvara who wrote the Siddhāntasārvabhauma also called Siddhantatattvārtha, a versified compendium of theoretical astronomy, Nīrṣtārthadūyī, a commentary on the well-known mathematical work the Līlāvati, a ~~commentary on the~~ and Marīci, a commentary on the Gaṇitādhyāya and the Goḷādhyāya of Bhāskara's Siddhāntasīromani besides a small work, the Pāṭisāra, Bhagavatīsvāmin who wrote Kāvyaavrttiprabhodha a

treatise on metres used in Kāvyaś, Nityānanda who wrote two works on astronomy the Sarvasiddhāntarāja and the Siddhāntasi-ndhu, the latter at the instance of Asaf Khan, the minister of Shah Jehan: सौख्यं वासफला विधाति सकलान् वणाश्रिमान्

पालयन् तस्य प्रेरणया , Vedāṅgarāya who wrote a number of astronomical and religious treatises, the more prominent of them being the Pārasīprakāśa, dealing with the methods of conversion of the Hindu dates into Mohammedan and vice versa and Arabic and Persian names of the week, the months, the planets, the constellations and so on, which he wrote to please the emperor and gain his favour:

श्रीमच्छाहजहानगहेन्द्रपरमप्रीतिप्रसादाप्तये,
Harinārāyaṇa Miśra no work of whom has come down to us except the two verses in the anthologies in one of which he praises his patron, the emperor Shah Jehan,. It is interesting to note that it was not only the emperor who patronised Sanskrit scholars, his queen Mumtaz Mahal too did the same. Vamśīdhara Miśra, a Sanskrit poet of note, enjoyed her patronage. The anthology, the Padyāmṛtatarāṅginī records a verse by him. There appears to have been a rivalry between the two great contemporaries Panditarāja Jagannātha who enjoyed the favour of the emperor and Vamśīdhara Miśra who enjoyed the favour of the queen. The said anthology has a verse by the Panditarāja too. Both the poets through a verse each are interpreted to have a dig at each other.

Kazi at a disputation concerning Islam. In a verse ascribed to him he praises the magnificence of the lord of Delhi or the emperor. According to him it is either the lord of Delhi or the lord of the universe who can fulfill people's desires:

पदार्थः किं भवति न
किं भवति न ?
Of the gifts by other kings, he says: (They are too tiny), they can procure for us a vegetable or a pinch of salt in a meal:

अल्पं भोजनं
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According to a tradition he married a Muslim girl, Savanji. He enjoyed Shah Jahan's patronage in full. It was he who conferred on him the title of *Alif* for his Kashmiri work written by him in praise of Nawab Asaf Khan, brother of Aurangzeb and the minister of Shah Jahan:

अलिफ-नामकं कवि-रचितं

He is said to have left Delhi after the death of Dara Shikoh whom he greatly admired for his learning. Among other writers of Shah Jahan's reign mention may be made of *Mahdavi* who wrote the *Siddhantashiksha* also called *Siddhantatattva*, a versified compendium of theoretical astronomy, *Nirakshar*, a commentary on the well-known mathematical work the *Nilavali*, a *Samantak* on the *Manu*, a commentary on the *Ganitadyot* and the *Colabhyas* of Bhaskara's *Siddhantashiksha* besides a small work, the *Prasara*, Bhagavatsamin who wrote *Kavyavivaran* and

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preted to have a dig at each other.

The Panditarāja says that he does not find an elephant anywhere near him, not to speak of a lion, on whom he could show his prowess:

दिगन्तैः श्रूयन्तैः मदमलिनगण्डाः करटिनः
करिष्यः कारुण्यास्पदमसमशीलाः खलु मृगाः ।
इदानीं लोकेऽस्मिन्ननुपमशिवानां पुनरयं
नखानां पाण्डित्यं प्रकटयतु कस्मिन् मृगपतिः ॥

Vamsīdhara Mīśra says that the favourite of Mahādeva (oblique reference to Shah Jehan) is a bull. The favourite of Durgā (oblique reference to Mumtaz Mahal) is a lion. Since it enjoys Her favour (meaning that since he enjoys Mumtaz's favour) it does not find any body to test its prowess; not even the Śiva's bull, (meaning Panditarāja Jagannātha who enjoys Shah Jehan's favour, Śiva being taken as symbolic of him) for that is a bull after all:

दिङ्मागाः प्रतिपेदिरैः प्रथमतो जात्यैव जेतव्यतां
सम्भाव्यस्फुटविक्रमोऽथ वृषभो गौरैव गौरोपतैः ।
विक्रान्तेर्निर्दिष्टं करोतु कतमं नाम त्रिहोलीतले
कण्ठैकालकुटुम्बिनीकरुणया सिक्तः स कण्ठीरवः ॥

Not only the Mughals, other Muslim rulers or noblemen or officers too extended patronage to Sanskrit scholars and writers of their time.

King Shahabuddin, in all probability a ruler of Kashmir, had in Amrtadatta a court poet in Sanskrit who recorded the fact of the despatch of a message by him (Shahabuddin) to one Mir asking him to desist from invading Kashmir.

King Burhan Shah of the Faruqi dynasty which ruled between 1320-1600 A.D. at Anandavalli at Khandesh had in Pundarika Vitthala, a writer of repute, who concentrated on writing on music in Sanskrit at his court. Vitthala later shifted to the court of Madhava Singh of the Kacchapa dynasty at whose instance he composed the well-known work on music the Rāga-mañjari. He was also a favourite of Akbar, the Great.

Shayesta Khan, Aurangzeb's maternal uncle and general had in Caturbhuja, a poet and a rhetorician like Panditarāja Jagannātha. He composed the poem Rasakalpadruma in glorification of his patron.

Laksmīpati, a poet of the 17th cen. A.D. flourished during the reign of Aurangzeb's son Muhammed Shah the life-story of whose minister Abdullah he poetizes in his work, the Abdulla-carita.

The Muslim rulers and the noblemen not only extended patronage to Sanskrit by admitting Sanskrit poets and writers of eminence to their courts providing them with all incentive and encouragement by honouring them and giving them help, financial or otherwise, to enable them to carry on their literary activities unhampered, they also extended patronage to Sanskrit by arranging for the translations of the classics into it. They were actuated herein by the desire to make this vast wealth of knowledge available to their correlative religionists who had to have a thorough acquaintance with Sanskrit before they could execute their assignments. It is through their efforts that the translations into Persian of such works as the Mahābhārata, the Bhāgavatapurāṇa and so on were undertaken

King Barhan Shah of the Faruqi dynasty which ruled between 1380-1600 A.D. at Mandavalli at Ghazni had in Pund-
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 Lakshmi, a poet of the 17th cent. A.D. flourished during the reign of Barhan Shah's son Muhammad Shah the life-story of whose minister, Abdul he poetized in his work, the *Abdulla-caria*.
 The Muslim rulers and the nobles not only extended patronage to Sanskrit by admitting Sanskrit poets and writers of eminence to their courts providing them with all incentive and encouragement by honouring them and giving them help, financial or otherwise, to enable them to carry on their literary activities unhampered, they also extended patronage to Sanskrit by arranging for the translations of the classical into it. They were actuated herein by the desire to make this vast wealth of knowledge available to their courtiers who had to have a thorough acquaintance with Sanskrit before they could execute their assignments. It is through their efforts that the translations into Persian of such works as the *Mahabharata*, the *Bhagavatgita* and so on were undertaken.

and brought successfully to completion. It is interesting to note that at the instance of Akbar the translation into Persian of the Rāmāyana and the Mahābhārata was undertaken. It was his great grandson, the learned prince Dara Shikoh, who carried out the translation into Persian of the Upanisads under the title Sirr-ul-Akbar. He also translated the Yogavāsistha into Persian. Among his original compositions may be mentioned the Samudrasaⁿgama on the technical terms of Hindu pantheism and Sufi phraseology and Mukalamah-i-Baba Lal Das, a dialogue between himself and Baba Lal Das in the course of which he dealt with the ideals of Hinduism. An interesting fact that bears reproduction here is that a condensed version of the Mahābhārata under the title Razm-namah, Book of War, was prepared under orders of Akbar. It was richly decorated with pictures. For its manuscript alone Akbar spent an amount equal to some £ 40000. Abul Fazl contributed the preface to it and its copies were distributed under royal orders to nobles. Among other notable translations of Sanskrit works into Persian, under orders of Muslim kings, mention may be made of the Atharvaveda first by a converted Mohammedan of the South and Abdul Quadir who could not complete it and later by Haji Ibrahim Sar^hpindi, the ~~mathematical~~ work, the Rājatarangini by Maulana Imamuddin, the Harivamśa by Nasarulla Mustafa, the Pāncatantra under the title Kalilah Damnah by Maulana Hussaini Waiz. An easier adaptation of the last was also attempted under the title Āyār Danish. The Nala-Damayanti story was rendered into Persian under the title Nal-Daman. The Dvātrīṃśatputtalikāsimhāsana was translated into

and should necessarily to completion. It is interesting to note that at the instance of Akbar the translation into Persian of the Ramayana and the Mahabharata was undertaken. It was his great grandson, the famous prince Dara Shikoh, who carried out the translation into Persian of the Upanishads under the title *Sikr-ul-Akbar*. He also translated the *Yogasutras* into Persian. Among his original compositions may be mentioned the *Tamtrasangraha* on the technical terms of Hindu pantheism and Sufi phraseology and *Mukhammas-i-Baba Lal Das*, a dialogue between himself and Baba Lal Das in the course of which he dealt with the ideas of Hinduism. An interesting fact that bears reproduction here is that a condensed version of the *Mahabharata* under the title *Ram-namah*, Book of War, was prepared under orders of Akbar. It was richly decorated with pictures. For the manuscript alone Akbar spent an amount equal to some 2 lakhs. *Ram-namah* was noted the prince to it and its copies were distributed under royal orders to nobles. Among other notable translations of Sanskrit works into Persian, under orders of Muslim kings, mention may be made of the *Arthashastra* first by a converted Mohammedan of the Court and Abdul Qasim who could not compile it and later by Naji Ibrahim Garshini, the astronomer, work, the *Ujjayini* by Ibrahim Imambadi, the *Khavass* by Asaf-ud-Din Husayn, the *Panchatantra* under the title *Kalilah* by Kamal-ud-Din Husayn. An earlier adaptation of the *Kal* was also attempted under the title *Asar-e-Banias*. The *Kal* story was rendered into Persian under the title *Kal* by Daman. The *Ujjayini* was translated into

Persian by Abdul Quadir with the help of a learned Pandit under the title Khīrad Afza-Nāmāh. The Gāṅgadhara and the Mahēśamahānanda were translated under the general supervision of Abul Fazl.

The first Bengali translation of the Mahābhārata was carried out under the orders of the Bengal ruler Nāsir Shah (1282-1325 A.D.) to whom the well-known poet Vidyāpati dedicates one of his Padas. Similarly emperor Hussain Shah was responsible for providing inspiration for the translation into Bengali of the Bhāgavatapurāṇa. His general Paragal Khan was equally devoted to Sanskrit learning. It was under his orders that Kavīndra Paramesvara translated the Mahābhārata upto the Strīparvan which was listened to every evening by himself and by the congregation of his courtiers in his palace. His son Chuti Khan encouraged Śrīkaranandin to undertake a translation of the Āśvamedhikaparvan of the Mahābhārata which he successfully brought to completion.

The Muslims were not only great patrons of Sanskrit learning. They, at least some of them, were good composers in it too. A few verses of Shayesta Khan, the maternal uncle of Aurangzeb, are found in a manuscript of Caturbhuja's Rasakalpadruma which is preserved in Alwar Maharaja's Manuscript Library.

A more important Muslim composer in Sanskrit, however, is Nawab Abdul Rahim Khan-i-Khana, the noted literateur and the occupant of the highest post of Vakil under Akbar. He wrote nine works apart from preparing the Persian translation of the

Tuzk-i-Babari, the autobiography of Babar in Turkish: (1) The Dohāvali, (2) the Nagara-sobhā, a collection of 172 Dohas, (3) the Barve Nayikābheda, (4) the Barve, (5) the Madanāstaka, (6) the Phutakar Pada, (7) the Śrngārasorathā, (8) the Rahīm Kāvya and (9) the Khetakautuka, an astrological work. Of these (5), (8) and (9) are in a mixed style, a commingling of Sanskrit and Persian/Arabic or Braj/Awadhi.

When the Mohammadans came to India from Arab lands and Iran they brought with them their languages, Arabic and Persian. For centuries these served as official languages. Later due to local environments a local language with a preponderance of Arabic and Persian words under the name Urdu came to replace them. Even while Arabic and Persian were the official languages of the Muslims, the local nobility continued to use Braj and Awadhi. Literary composition was predominantly carried out in them. Their beauty and grace attracted the Muslims too. They also took to them for their works. Sanskrit, though nowhere in the picture at the official or the popular level was by virtue of the vast fund of literature always on the side-lines. It could furnish to the literatures of the period thoughts and images which they could incorporate in their works in their own media. A study of it was, therefore, considered useful for a high-quality literary production. It was this usefulness which prompted many a Muslim and Hindu writer of the medieval ages to take to its study. Creative writers, at least some of them, were attracted by its charm, its rhythm, its cadence, its richness. They started trying their hand at it. Alongwith it they continued

with their own language. Urdu/Persian or Braj/Awadhi. Their writings, therefore, came to appear in all the three languages Persian/Urdu, Braj/Awadhi and Sanskrit. Sometimes they would write exclusively in Persian/Urdu or Braj/Awadhi or Sanskrit. The readers of the contemporary period could understand all of them. It created no difficulty if any one of them or all of them or any two of them were adopted in a composition. It would also prove the proficiency and the skill of the authors in different languages. This resulted in the emergence in the medieval ages of a literary style called the Manipravāla where one line in a couplet would be in Sanskrit and the other in Persian/Urdu or one line in Braj/Awadhi and the other in Persian/Urdu. The metre in each case would invariably be that of Sanskrit. Further, Persian or Arabic words would figure in a couplet with Sanskrit suffixes. The earliest example of this is found in the verses of poet Laksmīpati, as for example:

- (i) स नरो गोस्तनीं त्यक्त्वा करोति गोस्तमदाणाम् ।
- (ii) यतस्ततो म्यानुक्त्वा जहरं त्यज्यते वपुः ।
- (iii) वज्रीरेषु च योषित्सु दुष्मणि यैर्विधीयते ।
- (iv) फ्रामोशी न विधातव्या बरदास्तं विधीयताम् ।

The above style has been followed as stated earlier in three of his works by Khan-i-Khana too. In a pure Sanskrit verse in the beginning of his Khetakautuka he says that he is following in the footsteps of earlier writers who composed their works with an admixture of Persian vocabulary :

फारसीयपदमिश्रितग्रन्थः खलु पण्डितैः कृताः पूर्वैः ।
सम्प्राप्य तत्पदपर्यं करवाणि खेटकौतुकं पर्यैः ॥

with their own language. Urdu/Persian or Braj/Awadhi. Their writings, therefore, came to appear in all the three languages Persian/Urdu, Braj/Awadhi and Sanskrit. Sometimes they would write exclusively in Persian/Urdu or Braj/Awadhi or Sanskrit. The readers of the contemporary period could understand all of them. It created no difficulty in any one of them or all of them or any two of them were adopted in a composition. It would also prove the proficiency and the skill of the authors in different languages. This resulted in the emergence in the medieval ages of a literary style called the Manipravala where one line in a couplet would be in Sanskrit and the other in Persian/Urdu or one line in Braj/Awadhi and the other in Persian/Urdu. The metre in each case would invariably be that of Sanskrit. Further, Persian or Arabic words would figure in a couplet with Sanskrit suffixes. The earliest example of this is found in the verses of poet Lakshmidatta, as for example:

- (i) ॐ नमो भगवते वासुदेवाय ।
- (ii) ॐ नमो भगवते वासुदेवाय ।
- (iii) ॐ नमो भगवते वासुदेवाय ।
- (iv) ॐ नमो भगवते वासुदेवाय ।

The above style has been followed as stated earlier in three of his works by Khan-i-Khanan too. In a pure Sanskrit verse in the beginning of his Khamsa, he says that he is following in the footsteps of earlier writers who composed their works with an admixture of Persian vocabulary :

- (i) ॐ नमो भगवते वासुदेवाय ।
- (ii) ॐ नमो भगवते वासुदेवाय ।

A couplet from each of the three works of Khan-i-Khana where he employs the mixed style would suffice to give one an idea of it.

From the Khetakautuka :

अव्वलखाने यदा रासः तस्मिन्नाकश्च काहिलः ।

मनुजः स्वार्थकर्ता स्याद् भवेद् बेरो तु जाहिलः ॥

"If Rāhu were to be in the Janmalagna, a person would remain unhappy, would be indolent, ugly, selfish, needlessly hostile and foolish."

From the Rahīma-kavya :

एकस्मिन् दिवसावसानसमये में था गया बाग में

काचित्त कुरङ्गबालन्यना गुल् तौड़ती थी खड़ी ।

तां दृष्ट्वा नक्यौवनां शशिमुखीं में मोह में जा पड़ा १

नौ जीवामि बिना त्वया शृणु प्रिये तू यार कैसे मिले ॥

"One evening I went to a garden when a damsel with eyes like those of the young one of a deer was picking up flowers. When I spotted that young lady with a moonlike face I lost my consciousness. O my darling, listen, I can't live without you. How can I, O Loved one, have you?"

From the Madanāṣṭaka :

विगतघननिशीथे चाँद की रोशनाई

सघनघननिकु, जै कान्ह वंशी बजाई ।

सुतपतिगतनिद्रा स्वामियां होइ भागी

मदन शिरसि भूयः क्या बलाशान लागी ॥

"The moon was shining in the cloudless midnight. Kṛṣṇa played on the flute in a thick bower. The Gopīs woke up and ran leaving their husbands and sons. O Cupid, what a great problem set on the head?"

A couplet from each of the three works of Kharid-Nama where he employs the mixed style would suffice to give one an idea of it.

From the Kharid-Nama :

गुणगुणैः पराजितैः पराजितैः पराजितैः ।

गुणैः पराजितैः पराजितैः पराजितैः ॥

"If Hahn were to be in the Jamnagar, a person would remain unhappy, would be indolent, witty, selfish, needlessly hostile and foolish."

From the Rahim-Nama :

कविप्रियं विदुषांशुनामैः पराजितैः पराजितैः ।

कविप्रियं विदुषांशुनामैः पराजितैः पराजितैः ॥

कविप्रियं विदुषांशुनामैः पराजितैः पराजितैः ॥

कविप्रियं विदुषांशुनामैः पराजितैः पराजितैः ॥

"One evening I went to a garden when a damsel with eyes

like those of the young one of a deer was seeking no flowers.

When I spotted that young lady with a moonlike face I lost my

consciousness. O my darling, listen, I can't live without you.

Now can I, O loved one, have you?"

From the Madan-Nama :

विदुषांशुनामैः पराजितैः पराजितैः ।

विदुषांशुनामैः पराजितैः पराजितैः ॥

विदुषांशुनामैः पराजितैः पराजितैः ॥

विदुषांशुनामैः पराजितैः पराजितैः ॥

"The moon was shining in the cloudless midnight. Krishna

played on the flute in a tinkling power. The Gopis woke up and

then leaving their husbands and sons. O Gopid, what a great

problem set on the heads

Khan-i-Khana has not only invariably followed the mixed style only, he has written in pure Sanskrit also oftentimes. A few of his Sanskrit verses are marked with intense spirituality and can easily steal the palm over similar compositions of the Vaisnava saint-poets, e.g.,

अहल्या पाषाणः प्रकृतिपशुरासीत् कपिचमू-

गुहौ मूच्चाण्डालस्त्रितयमपि नीतं निजपदम् ।

अहं चित्तेनाश्मा पशुरपि तवाचादिकर्णौ

क्रियामिश्चाण्डालौ रघुवर न मामुद्धरसि किम् ॥

"Ahalyā was a stone. The army of monkeys animal by nature. Guha was Cāṇḍāla. All of these three were taken by you to your abode. I am a stone in mind, an animal in offering you worship etc., and Cāṇḍāla in actions. O Rāma why don't you then come to my rescue?"

Tradition has it that once Jagannātha Trisūlī, a poet friend of Khan-i-Khana recited to him a couplet composed by him:

प्राप्य चलानधिकारान् शत्रुषु मित्रेषु बन्धुवर्गेषु ।

नापकृतं नोपकृतं नोपकृतं किं कृतं तेन ॥

"If by getting into office, which is ~~not to remain with~~ ^{transitory} one permanently, one did not harm the enemies, or favour the friends, or honour the relations, what has one done?"

Khan-i-Khana quietly listened to it, changed only the Matrā in the first syllable in the second hemistich and recited it back:

नोपकृतं नोपकृतं नोपकृतं किं कृतं तेन ।

What greatness! Even in the case of the enemies it should not be अपकृतम्, harm. It should be उपकृतम्, favour, in their case too.

Khan-i-Khana has not only invariably followed the same style only, he has written in pure Sanskrit also often times. A few of his Sanskrit verses are marked with intense spirituality and can easily steal the palm over similar compositions of the Vaisnava saint-poets, e.g.,

देवतं पितृत्वं पुत्रिण्युत्तमं कथम्-

तुल्यं पुत्रोत्तमं पुत्रिण्युत्तमं किं तदप्यम् ।

अहं त्वत्पुत्रं पुत्रिण्युत्तमं वदामि ते

इति त्वत्पुत्रं पुत्रिण्युत्तमं वदामि ते ॥

"Anahya was a stone. The story of monkeys and a monkey by nature. Guha was Candala. All of these three were taken by you to your abode. I am a stone in mind, an animal in offering you worship etc., and Candala in actions. O Rama why don't you then come to my rescue?"

Tradition has it that once Jagannatha Tripathi, a poet friend of Khan-i-Khana recited to him a couplet composed by him:

पुत्रोत्तमं पुत्रिण्युत्तमं कथं तदप्यम् ।

अहं त्वत्पुत्रं पुत्रिण्युत्तमं वदामि ते ॥

"If by getting into office, which is not to remain with one permanently, one did not harm the enemies, or favour the friends, or honour the relations, what has one done?"

Khan-i-Khana quietly listened to it, changed only the Meter in the first syllable in the second hemistich and recited it back:

पुत्रोत्तमं पुत्रिण्युत्तमं कथं तदप्यम् ।

What greatness! Even in the case of the enemies it should not be ~~harm~~ harm. It should be ~~harm~~ favour, in their case too.

Khan-i-Khan has not only invariably followed the same style only, he has written in pure Sanskrit also. A few of his Sanskrit verses are marked with intense spirituality and can easily steal the palm over similar compositions of the Vaisnava saint-poets, e.g.,

अथ पितृः पुत्रिपुत्रौ कथम्
पुत्रं पुत्रपुत्रौ कथम्
पुत्रं पुत्रपुत्रौ कथम्
पुत्रं पुत्रपुत्रौ कथम्

"Ananya was a stone. The story of monkey's animal by nature. Guna was Candala. All of these three were taken by you to your spouse. I am a stone in mind, an animal in offering you worship etc., and Candala in actions. O Rama why don't you then come to my rescue?"

Tradition has it that once Jagannath Tripathi, a poet friend of Khan-i-Khan recited to him a couplet composed by him:

पुत्रं पुत्रपुत्रौ कथम्
पुत्रं पुत्रपुत्रौ कथम्

"If by getting into office, which is not to remain with one permanently, one did not harm the enemies, or favour the friends, or honour the relations, what has one done?" Khan-i-Khan quietly listened to it, changed only the

Metre in the first syllable in the second hemistich and recited it back:

पुत्रं पुत्रपुत्रौ कथम्
पुत्रं पुत्रपुत्रौ कथम्

What greatness! Even in the case of the enemies it should not be harm. It should be favour, in their case too.

Khan-i-Khana also introduced the style of himself rendering (i) some of his own verses (ii) or those of earlier authors in Braj. An instance of (i) is:

Sanskrit original :

अच्युतचरणतरङ्गिणि

शशिशैखरमौलिमालतीमाले ।

मम तनुवितरणसम्यै

हरता देया न मे हरिता ॥

Braj rendering :

अच्युत चरन तरंगिनी शिवसिर मालति माल ।

हरि न बनायो सुरसरि कीजो इंदव माल ॥

An instance of (ii) is :

Sanskrit original :

याचना हि पुरुषस्य महत्त्वं नाशयत्यखिलमेव तथाहि ।

सद्य एव भगवानपि विष्णुवर्त्मनो भवति याचितुमिच्छन् ॥

Braj rendering :

रहिमन याचकता गहै बड़े होते ह्वै जात ।

नारायण हू को भयो बावन अंगुर गात ॥

Among other Muslims who could originally compose in Sanskrit mention may be made of Aurangzeb's half-brother the learned Dara Shikoh. The late Dr.P.K.Code of Poona has discovered a Ms. dated 1708 A.D. of the Mughal Prince's Sanskrit composition, the Samudrasangama wherein are pointed out the common features of Hinduism and Islam. Since with the same theme the prince had written the work Majmul Bahrain (=the confluence of the two oceans) in Persian, it is difficult to say as to whether the Sanskrit work is merely a translation by the prince or by some Pandit of his Persian work. More

Man-i-Khana also introduced the style of himself rendering (i) some of his own verses (ii) or those of earlier authors in Brāh. An instance of (i) is:

Sanskrit original :

अपुनरुत्पत्तिरिति

इति ननु तस्मात्तद्विषयः ।

ननु तस्मात्तद्विषयः

इति ननु तस्मात्तद्विषयः ॥

Brāh. rendering :

अपुनरुत्पत्तिरिति ननु तस्मात्तद्विषयः ।

इति ननु तस्मात्तद्विषयः ॥

An instance of (ii) is :

Sanskrit original :

अपुनरुत्पत्तिरिति ननु तस्मात्तद्विषयः ।

इति ननु तस्मात्तद्विषयः ॥

Brāh. rendering :

अपुनरुत्पत्तिरिति ननु तस्मात्तद्विषयः ।

इति ननु तस्मात्तद्विषयः ॥

Among other Muslims who could originally compose in Sanskrit mention may be made of Anwar-gar's half-brother the learned Dair Shikoh. The late Dr. P. S. Godse of Poona has discovered a Ms. dated 1706 A.D. of the Mughal Prince's Sanskrit composition, the Samudrasamudra wherein are pointed out the common features of Hinduism and Islam. Since with the same theme the prince had written the work Nafahat-i-Nabawi (=the confluence of the two oceans) in Persian, it is difficult to say as to whether the Sanskrit work is merely a translation by the prince or by some Pandit of his Persian work. More

important than the above work, however, is a letter written in Sanskrit by the prince which was published in 1940 in the *Brahmavidyā*, the Adyar Library Bulletin. This shows the unusual command of the prince over Sanskrit which he handles almost in the style of Bāṇa :

स्वरित श्रीमद्वैष्णवपदारजः प्रपञ्चमानागम्यपुण्यसमासावसत्तमावपुसावसमा
निगाककिकिदम्बवृन्दारकाधिपापिवावनिरन्तरास्वायसुधासंवावसंवित्सवैधानवयहृद्य-
गयपविविधानवैशालिसर्वविद्याप्रद्योतनोद्योतसयः सप्तोत्ताकृतानिन्वन्ववादीन्द्र-
वृन्देषु ॥४॥

After Dara Shikoh, the great name among Muslim creative writers of Sanskrit is that of saint Akbar Shah who adorned the court of Nawab Tana Shah of the Qutb Shahi dynasty of Golconda. Akbar Shah is also known as Kalimullah Hussain or simply as Bade Sahib. He is famous because of this very valuable work in Sanskrit, the *Srīngāraṃjanī*.¹ In this the devout Muslim starts with paying respects to Hindu divinities and his preceptor, the Guru:

गुरुं गणपतिं दुर्गां वटुकं शिवमच्युतम् ।

ब्रह्माणं गिरिजां लक्ष्मीं वाणीं वन्दे विभूतये ॥

Akbar Shah or Bade Sahib was born, as he informs us in the Introduction to his work, in the family of Saint Gesu Daraz who lived between 1321-1422 A.D. and who came to the Deccan during the time of Feroz and Ahmed I of Bahmani.

1. Edited with a Critical Study by Dr. V. Raghavan, Hyderabad Archaeological Department, Hyderabad, 1951.

important than the above work, however, is a letter written in Sanskrit by the prince which was published in 1940 in the *Brahmavivarta*, the Agyar Library Bulletin. This shows the usual command of the prince over Sanskrit which he handles almost in the style of Sanskrit.

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2. *Pratibha* (1941)
3. *Pratibha* (1941)

After Dara Shikoh, the great name among Muslim creative writers of Sanskrit is that of saint Akbar Shah who adorned the court of Nawab Tanu Shah of the 18th Shikohi dynasty of Golconda. Akbar Shah is also known as Kafilullah Durrani or simply as Bada Sahib. He is famous because of his very valuable work in Sanskrit, the *Pratibha*. In this the devout Muslim starts with saying respects to Hindu divinities and his preceptor, the Guru:

ॐ नमो भगवते वासुदेवाय ।
॥ श्रुतं धर्मं धर्मं धर्मं ॥

Akbar Shah or Bada Sahib was born, as he informs us in the introduction to his work, in the family of saint Gaur who lived between 1521-1522 A.D. and who came to the Deccan during the time of Sher and Ahmed I of Bahmani.

The Śrīngaramaṇjarī like the Kāmasūtra of Vatsyāyana, is a work on Erotics. The author deals with the subject in a scientific and authoritative manner. He says that one of the special features of his work is the description of the varieties of women called Padminī, etc., which the earlier works quoted by him had not dealt with. He deals with the varieties of the Nāyikās on the basis of the different kinds of moods and reactions in love and also classifies them by Guṇas. As regards the Nāyakas he mentions four types, Bhadra, Datta, Kumāra and Pāñcāla. The corresponding Nāyikā types are Hastinī, Citrinī, Sankhinī and Padminī. The Śrīngaramaṇjarī elucidates some unknown facts in Nāyaka-Nāyikā-relationship, gives more precise illustrations than those in the earlier treatises and wherever necessary abridges the treatment of the subject. The author's high conception of love with which he makes his definition of the Svīyā, Parakīyā and the Sāmānyā accord, is praiseworthy. Love according to him is only one indivisible object whether it is Svīyā or Parakīyā. It is to him an act of God : daivayoga eva kāraṇam.

Well-known scholars like Stein² have said that for a time Sanskrit was adopted as an official language by some of the Mohammedan rulers of Kashmir. Sanskrit inscriptions have been found on a number of Mohammedan tombs there. One of them on

2. Kalhana's Chronicle of the Kings of Kashmir, Vol. I, p.130, f.n. 2; ZD.MG., XL, 9; Ind. Ant., XX, 153.

a tomb in the cemetery of Baha'uddin Sahib at Srinagar bears a date corresponding to A.D. 1484.¹

A stone inscription of Dhurail in the District of Dinajpur, West Bengal, of 1455 Saka Era records the construction of a bridge by one Faras Khan, Minister of Ministers, the son of Nrraja Khan in the reign of Muhammed Shah.²

Daraf Khan who is identified with Jaraf Khan and who conquered Saptagrama in Bengal is said to have written a hymn to the Ganga³ which attained some popularity in the contemporary period.

One of the most conspicuous monuments of the cultural intermingling of the Hindus and the Muslims is the appearance in the periodically increasing Upanisadic lore of the Allopanisad which reveals the means of the realization of Allah, God, as the Muslims would see it.

The pursuit of Sanskrit studies by Muslims was not restricted to the medieval or the early modern period only. It has come down to our times. There are some Muslims even now who have deep and abiding love for Sanskrit so much so that one of them Shri Ghulam Dastgir of Bombay sent out an invitation for the marriage of his

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1. Kalhana's Chronicle of the Kings of Kashmir, Vol. I, p.130, f.n.2; ZD.MG., XL,9; Ind.Ant., XX, 153.
 2. Sanyal, N., List of Inscriptions in the Museums of the Varendra Research Society, Rajshahi, p. 14.
 3. Journal of the Asiatic Society of Bengal, Calcutta, Vol.XVI, 1847, pp. 393 ff.

younger brother in Sanskrit. It reads as follows :

अव्यक्तमेकं महम्मद अकारः

इति गजनीमहमूदस्य नाणकै

गमनागमने चापि मासौ भवति यद्यपि ।

संमानौ वर्धते मम अवश्यमुपस्थातव्यम् ।

(रचयिता गुलाम दस्तगीर)

मम चतुर्थपुत्र महम्मद इसहाक इत्यस्य शुभविवाहः श्री गुलाबसाहिबखानमहोदयस्य
(भूतपूर्व इन्दापुरनगराध्यक्षस्य कनिष्ठकुन्या रशीदा इत्यनया सह सुनिश्चितः
कृतः ।

अयं विवाहसमारोहः अस्य द्विसेम्बरमासस्य एकविंशतितमे दिनाङ्के रविवारे
(२१.१२.१९७५) प्रातः सार्धदशवादनसमये (१०-३०) पौमलवाडी रेल-यान-
स्थानकसमीपे विनिर्मिते मण्डपे समाराजितः भविष्यति इति सुसमुदं निवेदयै ।
अस्मिन् शुभावसरे भवद्भिः सपरिवारमागत्य शुभाशिषाः समर्पयितव्या इति
मनसा सागृहं प्रार्थयै ।

भवदीया विनीता

मासूम बी अब्बास अली विराजदार

विवाहस्थलम् --

सय्यद कासीम अब्बास अली

पौमलवाडी-रेलयान-स्थानक-प्रमुखः

(स्टेशन मास्टर)

नाकुका करमाला, जीला सोलापुर

महाराष्ट्र

Shri Dastigir is one of the Sanskrit scholars honoured last year by the Govt. of Maharashtra.

In the early part of the present century a Muslim scholar of Aligarh Shri Habibur Rehman Shastri had devoted years to the study of Sanskrit and come to be known as Pandit Habibur Rehman Shastri. He published a commentary called the Tattvaprakāśa on the Īśopanisad besides a critique on Rasa called the Rasadarsan.

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Test by the Govt. of Maharashtra.

He was a frequent contributor to the Tattvacintamani, a magazine published from Vrindavan. One of his articles on the Rāsa-rahasya appeared in the Kalyana of Gorakhpur. Mr. Bashir Ahmed Mayukh, a farmer of Salopura, Kotah, Rajasthan, is a devoted scholar of Sanskrit and Hindi. His book the Svarnarekhā has appeared from the Bharatiya Jnanapitha, New Delhi.

Prof. Fathullah Mojtabai, Cultural Counsellor of the Imperial Embassy of Iran in India is a noted Sanskrit scholar and a well-known exponent of Hindu philosophy. He has translated into Persian the Gita, the Laghuyogavāsistha and the Mahopanishad with Notes and Text-study. Recently he delivered in New Delhi a series of three Lectures called Zakir Hussain Memorial Lectures on 'Hindu-Muslim relationship'.

Among other prominent present-day Sanskritists mention may be made of Dr. M. K. Durrani Shastri, Assistant Director, Rashtriya Sanskrit Sansthan, New Delhi who worked for his Ph.D. dissertation on 'a comparative study of the Duties of Man as prescribed in the Gita and the Koran' and wrote a commentary in Urdu on the Uttararamacarita apart from publishing a few verses in the Malini metre on Visvabandhutva, world brotherhood, in the Sanskrit Ratnakara besides publishing articles in Sanskrit journals like the Gandivam, the Surabharati and so on, Dr. Muhammad Ali, Lecturer in Sanskrit, Kishori Raman P.G. College, Mathura who worked for his Ph.D. dissertation on 'The Etymologies in the Brāhmanas - a Linguistic Study' besides publishing five research papers in research journals, Dr. Mohammed Ismail Khan, Lecturer in Sanskrit, M.M.H. College, Ghaziabad who worked for his Ph.D. dissertation

He was a frequent contributor to the *Tattvasamantam*, a magazine published from Vrindavan. One of his articles on the Rasayana appeared in the *Kalyana of Gorkhpur*. Mr. Basir Ahmed Hayat, a former of Calcutta, Kotah, Rajasthan, is a devoted scholar of Sanskrit and Hindi. His book the *Sarvarasika* has appeared from the *Bharatiya Jnanapitha*, New Delhi.

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on 'Evolution of Sarasvati in Sanskrit Literature' and is currently working for his D.Litt. dissertation on the 'Impact of Bharata on Sanskrit Drama' besides publishing 35 papers in research journals. Dr. Mrs. Salma Begum, formerly Lecturer in Sanskrit, Vardhaman College, Bijnor and now U.G.C. Senior Research Fellow, Aligarh Muslim University is working for higher research on 'Philosophy of Dara Shikoh on the basis of Samudrasangama. Another scholar working on Dara Shikoh is Mr. Ghulam Mustafa who is preparing his dissertation in Sanskrit under the title : 'Dara Shikohasya vyaktitvam kritvam ca' for the Ph.D. degree of the Banaras Hindu University. Mr. B.C. Hussaini, Lecturer in Sanskrit, Sri Venkateswara University, Tirupati, is working for his Ph.D. dissertation on 'A Critical Study of the Madhaviya Dhatuvrtti'. Mr. Nizamuddin, a research scholar of the Aligarh Muslim University has submitted for the Ph.D. degree his thesis on 'Games in Ancient India'. Two other Muslim research scholars of the same University, Miss Shaheen M. Qudusi and Mr. Shakir Ali are working currently for their Ph.D. on 'Kalidasa mem Srngararasa' and 'A Critical Study of the Yuktikalpataru ascribed to Bhoja respectively. A gentleman Mr. Shaukat Sultan did his M.A. in Sanskrit from the Banaras Hindu University in 1957 and is teaching Sanskrit at present in Shibly National School, Azamgarh. An account of the present day Muslim Sanskritists will not be complete if mention is not made here of a Muslim couple. Both the husband and the wife are Sanskritists in their own right. The husband Mr. Munad Ali Khan, is Lecturer in Sanskrit in the Govt. College, Nuh, Gurgaon.

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 on 'Philosophy of Para Shikha on the basis of Samkhya-Yoga'.
 Another scholar working on Para Shikha is Mr. Ghulam Mustafa
 who is preparing his dissertation in Sanskrit under the title:
 'Para Shikha-vyakti-kritam kriya' for the Ph.D. degree
 of the Banaras Hindu University. Mr. S.C. Kussaini, lecturer in
 Sanskrit, Sri Venkateswara University, Tirupati, is working
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The wife Dr. Mrs. Rukhsana Parveen is a Ph.D. in Sanskrit having worked on 'References to Akbar the Great in Sanskrit Literature from 16th to 18th Cen.'

As for Muslim students a number of them are studying Sanskrit. Some of them have done very well in it. A notable example of this is Miss Ayesha Sardar, daughter of Prof. Abdul Karim, Professor of Persian, Ahmadnagar College, who topped the list in 1973-74 in the subject of Sanskrit in S.S.C. Examination in the whole of the State of Maharashtra.

From what has been said above it should be clear that the Muslims, both past and present, have done a lot for the cause of Sanskrit which they have owned, loved and fostered. They have proved, if proof was ever needed, the fact that languages and literatures cannot be identified with any particular section of society. Sanskrit is as much of the Hindus as that of the Muslims. Like the varied channels enriching the waters of the sacred Bhagirathi it has continued to be enriched by different communities over the centuries. Hindus, Muslims, Christians, all have contributed to its growth and development. They, all of them, are a shining example of that close cultural synthesis of the different religions and races of this ancient land of ours that has produced that complex and undefinable phenomenon called Indian culture.

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Literature from 16th to 18th Cen.

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